

LOUIS SHERRY, THE MAN.

Poor and Obscure Boy From
Vermont Worked Way to
Fame and Fortune.

A CREATOR AND LEADER

Initiative and Artistic
Taste Made His New York
Place an Institution.

GOING TO LIVE IN FRANCE

Has Retired From Intefests
Here and Will Make His
Home in Paris.

THERE are many people who know Mr. Louis Sherry personally; all the world knows Louis Sherry as an institution. But of those who know Mr. Sherry personally comparatively few know him except as an able and successful business man. The truth is that he is inherently more artist than business man.

His success in his life work, as the creator and owner and manager of the Louis Sherry business, is due in very large measure to the artistic side of his nature. Louis Sherry has imagination, has initiative, has rare taste, and in the upbuilding of his business these qualities brought into the business a creative resourcefulness that made him preeminent in his line.

When Mr. Sherry sold his lease at Forty-fourth street and Fifth avenue in 1919 to the Guaranty Trust Company, and sold out his restaurant, New York, and the country, for that matter, lost an institution. New York had never known anything before the equal of this Sherry institution, has never since known anything its equal and perhaps never will see anything its equal. Sherry's was unique. It was an institution with a personality—a distinguished personality, in fact.

Trained to work from early boyhood and accustomed to carry large responsibilities, Mr. Sherry has found a life of idleness here in America irksome since retiring from business activity. So Mr. Sherry has decided to try out Europe as a residence, where there are more idle men and more things to divert and interest idle men than there are in this intensive country of ours, where every one is busy.

He will make Paris his home, and naturally enough, for he has spent his summers in the French capital for a good many years, with the result that he speaks the French language with the fluency of a native Frenchman.

Having reached this decision, he recently returned to America for the purpose of selling his home in New York and his country place on Long Island. He will still retain an interest in the Sherry Corporation, which took over the good will of his catering business when Mr. Sherry sold out his restaurant.

The Poor Vermont Boy Who Became Multimillionaire

From a poor and obscure Vermont boy to a multimillionaire is the record of Louis Sherry. It was in Vermont that he grew up in the old New England atmosphere of men who knew how to work and whose religion was work. He was not yet fourteen when he started out for himself at fortune building. After briefly trying his hand at whatever he could get to do in his home town, St. Albans, he went to Montreal, where he would have a larger field for his experiment in fortune building. Here he got a job in a hotel as general helper in all the plain work that was to be done.

It was in this place that the restaurant business first came to appeal to his fancy. So, after a short stay in the Canadian metropolis, he decided to come to New York, where the opportunities for the restaurant were bigger and the outlook more alluring to an ambitious youth.

Young Sherry didn't find a cordial welcome in this great city. He didn't find people reaching out after him; on the contrary, nobody seemed to require his services. He had a hard struggle to keep life and body together. He was willing and ready and eager to do any honorable work, no matter what it was, to keep him going till he could get something better.

At last, after hungry days, and it may be the sky of night his shelter, he secured a place as a bus boy in the old Brunswick Hotel at Twenty-sixth street and Fifth avenue.

"I resolved," says Mr. Sherry, "that having a job I would do my very best with it. I was never late reporting for work. I was not afraid of working overtime. I knew that in working for the Brunswick Hotel, in putting into my work the best there was in me, I should be working for Louis Sherry. This truth I always tried to impress on my own employees."

Once on the job, Mr. Sherry did not long remain as a bus boy. He was very soon advanced to the position of a full fledged waiter. He learned French from the chefs and the French waiters. It was necessary for him to know French to get on in the business.

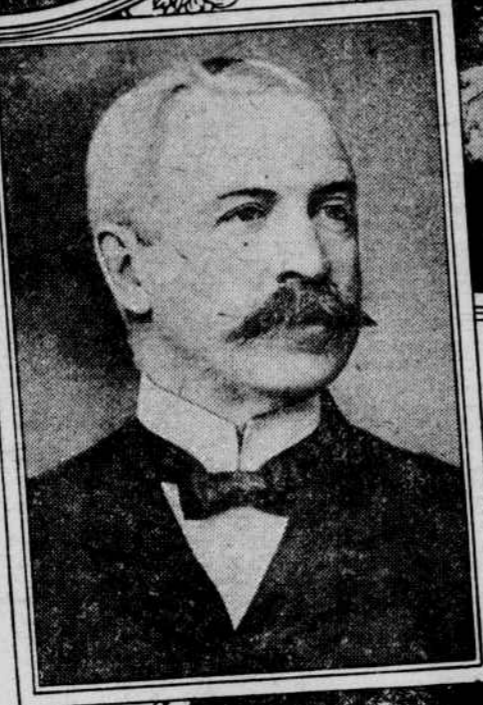
As a waiter at the Brunswick Louis Sherry began to attract attention. Men insisted on being served by him. He was always courteous. He had what has been characteristic of him throughout his life—the manner and the bearing of a gentleman. The proprietor recognized his worth and made him manager of the cafe.

He was still a youngster when the

MR. SHERRY AND THE REPRODUCTION OF MARIE ANTOINETTE'S CREATION AT VERSAILLES WHICH HE BUILT ON LONG ISLAND



THE MILL,
A REPRODUCTION
of the one in
which CORN WAS
GROUND for MARIE
ANTOINETTE and HER
DAIRYMAIDS of HONOR



LOUIS
SHERRY
Photo
ALMAN
and
Co.

manager of the Hotel Elberon, at Elberon, near Long Branch, N. J., asked him to direct that establishment's dining room and kitchen for the summer. Long Branch and the nearby coast resorts then enjoyed high vogue among society folk. He made a success of the job and, incidentally, made valuable friends. Again, the following summer, the Elberon wanted him. The Brunswick people refused to grant him leave of absence. When he pressed his case, he was dismissed—which left him free to go to the Elberon.

Starts New York Business On a Capital of \$1,300

When the season ended Louis Sherry returned to New York. He had \$1,300 in the bank, and on that small capital this young, ambitious Vermont launched the business that has become a part of the history of New York. He rented a store at Thirty-eighth street and Sixth avenue for his venture. The fitting up of the place cut deep into his small capital, and as overhead and other expenses went on he soon found himself without money.

Then he borrowed from his friends, borrowed from the men he had served as a waiter in the Brunswick and from the men who came to know him at Elberon. He was able to get help from them because they liked him and because they had confidence in him. But the struggle was a hard, hard one, discouraging, distressing, almost hopeless at times.

Through it all he worked on a very definite idea—the idea of using the very best materials the market afforded, preparing them in the very best possible way, and charging for them, as he had a right to charge for such products, a higher price than others were charging. It was either win on this theory, he said, or not win at all. There was nothing in the cheap price idea for him. And on this theory, and on the work, the heart, the soul he put into the job, he finally won out.

Once gaining recognition, once getting the endorsement of the social world, he soon outgrew his Sixth avenue place and was forced to move to larger quarters.

He located the second stage of his business career at Thirty-seventh street and Fifth avenue, where he had a fine restaurant, a ballroom, and in fact a handsome and thorough equipment. Louis Sherry had now arrived. Everything was coming his way. He could not take care of the business that came to him, and so, outgrowing Thirty-seventh street, he arranged to have the Sherry Building at Forty-fourth street and Fifth avenue put up for him on a long lease.

Always a Leader, He Created Styles, Fashions, Customs

This was an ambitious move, but after all a comparatively easy one for his present strength, in comparison with the plunge he made on his thirteen hundred dollar capital in the store at Thirty-eighth street and Sixth avenue, with no established business and no following. It was in this new building that Sherry's name and fame concreted into the institution it came to be. Everybody knows its history.

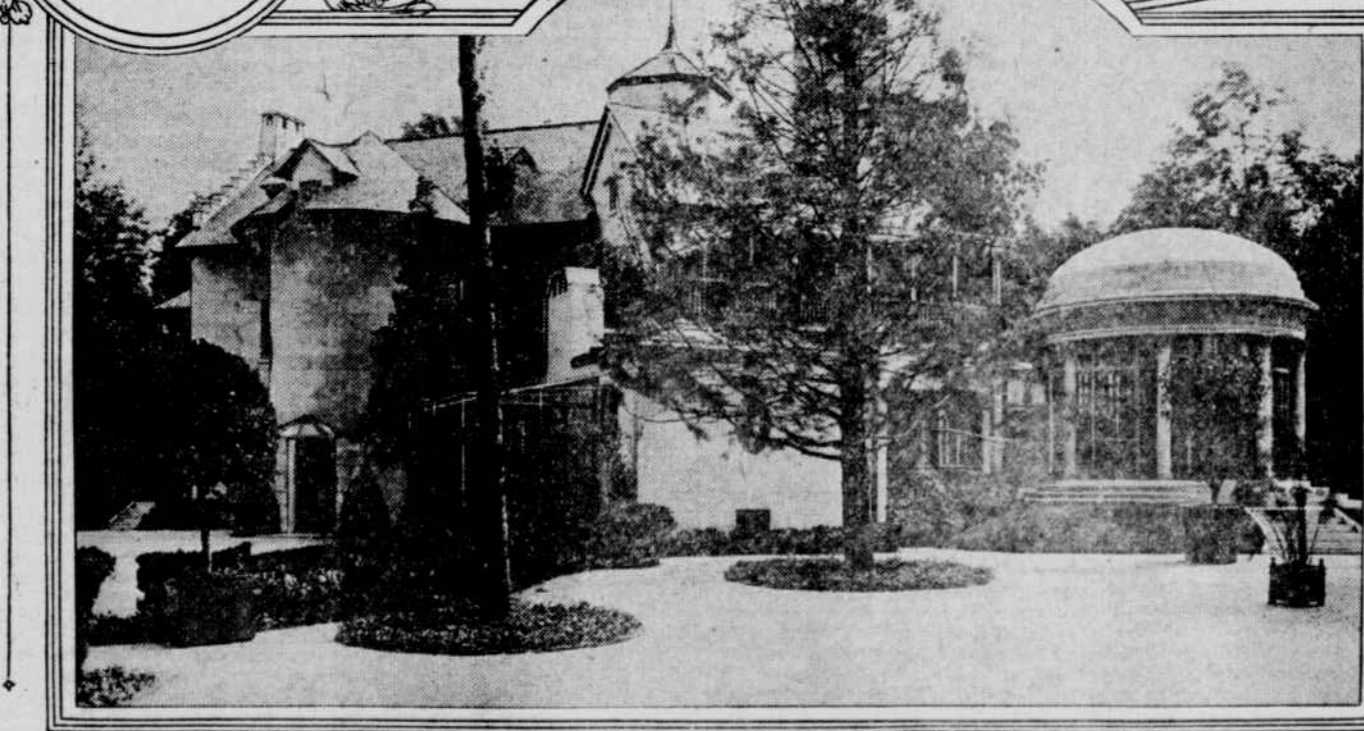
Throughout his career as a restaurateur Mr. Sherry has done things his competitors failed to do. He has shown all the inventiveness and ingenuity of the Yankee supplemented by artistic talent of an unusual order. He has always been a leader; he has never been a follower. He has created styles, fashions and customs.

But Mr. Sherry has better expressed himself in the construction and development of his Long Island home than anywhere else. Here he has given play to the artistic feeling, to his excellent taste and to his knowledge of fine things. His house, built in 1917-18, is the expression of Marie Antoinette's creation in the grounds of the Petit Trianon at Versailles. With the necessary modifications to make it a comfortable modern home it is a faithful reproduction. And in the furnishings of the house Mr. Sherry has been equally faithful to the period and the French atmosphere.

But nowhere on the place has he shown himself to better advantage than in the landscape development of the grounds.

While Mr. Sherry has primarily given his life to business, the larger side of his nature is that of the artist. As a business man, however, he has been highly successful, enormously successful, considering the start he had in life and the line of his endeavor. From nothing—and the word is used in all literalness—he has accumulated a fortune of five or six million dollars. Had Louis Sherry gone into finance, or railroading, or commerce, or any other large line of business, instead of the one he chose, he might well have made a fortune ten times as large.

THE
AUXILIARY,
WITH THATCHED
ROOF,
CORRESPONDING
to
MARIE
ANTOINETTE'S
BOUDOIR.



THE MAIN HOUSE OR, AS IT WAS KNOWN WHEN MARIE ANTOINETTE RULED the PETIT TRIANON, THE QUEEN'S HOUSE.— AT THE RIGHT is the TEMPLE of LOVE.

The Dutch and the Art of Diamond Cutting

By DIRK P. DE YOUNG.

AS far back as the Middle Ages the Netherlands surpassed all other countries of the world in the fine arts, with the possible exception of Italy, in painting and music. But the superiority of the Dutch in working diamonds is more a matter of modern history. Diamond polishing was perhaps known as early as 1456, but cannot be said to have been in a very flourishing condition until the eighteenth century owing to the limited supply of rough stones, which were at that time obtained mainly from British India, Sumatra and Borneo.

It was the discovery of diamonds in Brazil early in the eighteenth century, and the later discovery of the great diamond mines of Africa, which brought the Amsterdam diamond polishing industry to the front. The art of diamond polishing was introduced into the city of Amsterdam by Portuguese Jews after the sack of Antwerp in 1576. It has been developed by Dutch Jews, in whose hands it remains largely to this day, almost to the entire exclusion of the Gentiles.

In 1914 there were about seventy-five diamond polishing and cutting factories in Amsterdam, where diamond splitting, cleaving and polishing was done, utilizing about 5,000 mills. The number of cleavers employed was 1,700, polishers 4,700, making a total of about 6,400 skilled workmen employed all the year around. Including the office staffs and others dependent upon the industry for a livelihood approximately 50,000 people, or one-tenth of the population of the city, derives its bread and butter from this source. Some of these mills restrict themselves entirely to one process, that of diamond polishing, while others carry out the whole of the

three processes—diamond splitting, cutting and polishing.

Of these three processes through which the diamond has to pass, splitting the stone is the first. Splitting is done by hand without the aid of machinery. It is not a lengthy process unless the stone contains a great many flaws, for an ordinary diamond weighing about ten carats can generally be split in about fifteen minutes. The object, of course, is to divide the rough stone containing more or less of flaws into several pure, flawless stones. In order to do that strong pressure is applied to the weak spots caused by natural flaws by means of a diamond tipped tool which is held in the right hand.

While working with the right hand, a curiously shaped little frame in which the rough stone now to be split has become firmly fixed, is held in the left one. Great pressure is then made on the weak spots and in an instant the diamond breaks into two or more pieces. This process is repeated until all of the flaws have been found, and the stone broken into so many parts.

Stones thus split into various flawless parts are ready for the second process, cutting. This process, like the first, is mostly done by hand; the hands of women workers instead of men. The third process, polish-

ing, requires a great deal of time and skill and is performed entirely by machinery, a motor supplying the power for all of the form disks.

Diamond cutting is a very delicate and difficult task, very trying to the eyes, as some of the stones are so small that often four hundred or more weigh less than a carat. Besides, each worker is responsible for the perfecting of the diamonds he receives from the foreman, and if he happens to lose one of the precious stones he must either find it again or forfeit its value.

All the Cutting Tools Pointed With Diamonds

The tools used in cutting diamonds are very similar in appearance to those used in the first process. In both cases diamonds are used as knives after having been firmly fixed into the tip of pear shaped tools. At the same time the man holds the diamond he wishes to cut in the left hand, in a little wood frame. Little jets of gas are always kept burning on the tables, ready to be used at any moment when melted wax is needed for holding the stone fast in its frame.

The principal difference in the two processes of diamond splitting and diamond cutting is that in the former pressure is brought only on one spot, the flaw, while in the latter workers exert pressure in rounding the whole

stone, carefully cutting off all angles noticeable on the surface by means of sharp diamond tools. The cutting of a large diamond takes a great deal of time, an ordinary stone weighing ten carats requiring perhaps eight solid hours of time for one man.

Diamond polishing consists of giving to the rounded stones what is termed in technical language the necessary "sides." All diamonds are divided into two classes, "brilliant" and "rosette," but the only difference in these two classes is the number of sides possessed after having been polished. A brilliant must possess fifty-eight sides, whereas a rosette need have only twenty-four. A brilliant is also pointed at both ends, while a rosette has one end flattened and one pointed.

When a diamond is ready to be polished it must be soldered into a pear shaped frame made of copper and then dipped into a preparation of oil and diamond dust before being fastened, with others, upon a strong frame placed near an iron wheel. This little disk is then set in motion by connecting it with a great engine on the ground floor, and the wheel immediately starts at a very fast rate of speed per minute. As it revolves the other diamonds set in the adjacent frame are gradually polished by means of friction produced on the surface by the particles of diamond dust still adhering to the oil into which they have previously been dipped.

Twenty Operations Needed Before Gem Is Finished

Only one part of the stone can be polished at once. Consequently, when one part of the stone has been polished it must be resoldered, so that another portion can be treated in like manner. This process takes place about twenty times before a brilliant is considered thoroughly polished, having the necessary sides. The rosette, with its smaller complement of twenty-four sides, needs to be resoldered only about six times.

The finest diamonds in the world have been polished in Amsterdam, such as the Victoria diamond, the President Reitz and the beautiful Cullinan. The historical diamond Kohinoor, presented to Queen Victoria in 1850, was also polished from its rough form to a brilliant by an Amsterdam workman.

The world war, like other great historical episodes, affected the Amsterdam diamond industry again, but more favorably than unfavorably. Once more the Antwerp diamond interests flocked to the Dutch metropolis, this time to escape the German occupation of Belgium. Interfered with, of course, by poor communication and subjected to greater hazards of shipments, it flourished nevertheless, so that Amsterdam emerged from the war, as she has been for centuries, a leader of the world in the important industry of cutting and polishing diamonds.

ELECTRICAL MAGIC FOR LEVIATHAN.

Equipment of America's
Greatest Liner to Make It
Last Word in Luxury.

BUTTONS TO RUN SHIP

Passenger Need Only Press
With Finger to Command
Manifold Services.

TELEPHONES IN ROOMS

Vessel Will Be Wonder of
Deep on Entering Service to
Europe Next Season.

WASHINGTON, Nov. 18.
UNDER the direction of Rear Admiral William S. Benson, U. S. N., retired, Commissioner of the United States Shipping Board, the following facts regarding the Leviathan have been prepared:

The steamship Leviathan, queen of the American merchant marine, is undergoing reconditioning for service in the north Atlantic run at the plant of the Newport News Shipbuilding and Drydock Company, Newport News, Va. When she goes into service next season Americans will have reason to be proud of her as a palatial addition to their merchant marine. She will be the last word in luxury, comfort, convenience and safety.

Throughout she will have the most advanced electrical equipment to contribute to the luxury, comfort and pleasure of the traveling public. If all the various size wires in the single and multiple conductor cables were put together, end for end, they would reach from New York to Norfolk, approximately 400 miles. The total weight of this wire and cable is about 350,000 pounds. Many more miles of wire are concealed in the windings of the various appliances and apparatus.

The latest type of navy standard lead and armored cable is used in all spaces subject to dampness and in all working parts of the vessel. In the passenger accommodations armored cables are used and every precaution has been taken in their installation to lessen the fire risk. Special outlet boxes at fixtures, kick pipes at the decks, guards to prevent injury of conductors are among the precautionary devices. Only about 10 percent of the original wiring remains in the vessel. Great care has been taken in the installation of the wiring to allow for expansion and contraction. The wiring and fittings and all electrical equipment are designed to meet the most rigid underwriters' tests and inspections.

For controlling the electric current in the multitude of circuits 5,000 switches are used, the largest being capable of handling 6,000 amperes and the smallest two amperes.

To light the 4,000 rooms of the vessel approximately 15,000 lamps are required. Many festoons and other novel fixtures are provided for decorating the vessel on special occasions. The electric current to be consumed in one evening between 7 and 11 o'clock would supply the ordinary home for seven years.

Special Lamps Used For First Class Spaces

Many of the first-class public spaces in the first class section, the social hall, the winter garden, swimming pool, restaurant and dining saloon, are cleverly and artistically illuminated by special lamps concealed in the cornices. In the social hall are concealed, behind the large glass skylight, enough lamps to give a soft, mellow illumination. At one end of the social hall is a small stage. The footlights and overhead lights have been arranged so that any degree of illumination and almost any color effect can be obtained.

In the dining saloon the center dome, thirty feet from the floor, presents a uniform glowing surface, the light apparently coming from nowhere, so cleverly and artistically installed. The attractiveness of the room is enhanced by many artistic table lamps.

In the first class staterooms the soft radiance so restful to the eyes will be found when only the ceiling lights are in operation. A switch placed conveniently turns on a light over the bed or at the lounge.

In the second, third class and steerage accommodation the same ideas are carried forward to a degree consistent with the quarters.

Particular attention has been given to the lighting of the boiler and engine rooms.

Artificial ventilation is obtainable in all parts of the vessel through motor driven fans. To clarify the air in some of the large public spaces an elaborate ozone generating plant and distributing system has been provided.

In the first and second class sections electric passenger elevators serve the five principal passenger decks. The elevators in the first class section are equipped with an automatic leveling device which always brings the car to a stop on a level with the deck. Automatic electric provision and baggage elevators transport the tons of food and baggage from the electrically cooled refrigeration spaces and baggage rooms to the passenger decks.

In the galleys and pantries the electrical servant holds forth in all its efficiency. Some of the ranges, the bake ovens, the griddles, the meat choppers, bread slicers and other apparatus are operated by electricity. The switch in the dining room electric plate and food warmers keep the various courses warm until they are ready to be served. Automatic push button electric dumbwaiters carry the cool and hot food from the main galley to the various passenger decks, so that hot food can be served in any stateroom.

The symposium, imitation fireplaces, bracket fans and lifeboat winches all have electrical adjuncts. Among systems for transmitting signals and establishing communication available is the ship's service telephone system, extending to all parts of the vessel. There is a telephone in each first class stateroom. Over 500 telephones are connected with the switchboard, which requires the services of two operators. There are also the usual telephone systems connected with the operation of the ship, including a fire and engine room loud speaking system, loud speaking communication circuit for use at the captain, chief engineer and wireless operator.

The annunciator system in the first and second class staterooms is of most up-to-date type. The push buttons for steward and stewardess service in the staterooms operate a lamp signal in the

Continued on Page Twelve.